up was, indeed, always his servant, not Ms master. He knew its uselessness when not informed by the *spirit.* "The letter " (and in. characterisation grease-paint is the letter) " killeth—the spirit giveth life." His Lesurqnes was different from his Dubosc because of the way he held his shoulders, because of his expression. He always took a deep interest in crime (an interest which his sons have inherited), and often went to the police-court to study the faces of the accused. He told me that the innocent man generally looked guilty and hesitated when asked a question, hut that the round, wide-open eyes corrected the bad impression. The result of this careful watching was seen in his expression as Lesurques. He opened his eyes wide. As Dubosc he kept them half closed.

Our plays from 1878 to 1887 were " Hamlet," " The Lady of Lyons," " Eugene Aram," " Charles I.," " The Merchant of Venice/' " Idanthe," "The Cup," "The BeHe*sStratagem/'"OtheHo,''«Romeo and Juliet/' "Much Ado About Nothing," "Twelfth Night," "Olivia," "Faust," " Raising the Wind," and " The Amber Heart." I give this list to keep myself straight. My mental division of the years at the Lyceum is *before* " Macbeth," and *after*. I divide it up like this,'perhaps, because '' Macbeth " was the most important of all our productions, if I judge it by the amouajt of preparation;and thought that it cost us and by the discussion which it, provoked.

Of the chapters played by Henry Irving in the plays of the first divisioir*=4>efore " Macbeth," that is to say— I think every one knows that I considered

Harnlet to be his greatest triumph. Sometimes I think that was so because it was the only part that was big enough for him. It was more difficult, and he had more scope in it than in any other. If there had been a finer part than Harnlet, that particular part would have been his finest.